

# THE CONCERNS OF ROMAN VISHNIAC: MAN, NATURE, AND SCIENCE

AN EXHIBIT OF PHOTOGRAPHS AND FILMS PREPARED BY THE  
INTERNATIONAL FUND FOR CONCERNED PHOTOGRAPHY

icp

# **PROGRESS REPORT/ re: the vacuum in the art world THE VACUUM HAS DIMINISHED/**

A year ago, in this publication, I wrote, "Re: the vacuum in the art world . . ."

Many marvelous things have happened since! We have been able to collaborate with Look Magazine, Sierra Club, Audubon Magazine, Modern Photography, and Sports Illustrated on the sale of color photographs to the public. With Viking Press, we worked out a plan to provide Dye-Transfer prints from "The Hidden Sea" by Douglas Faulkner and from Ernst Haas' "The Creation." We shall be working on an exhibit of Haas' work to be shown at the Hallmark Gallery in January, 1972. We also have scheduled an exhibition for David Duncan entitled "One Generation of Peace & War," featuring some 50 mural size Dye-Transfers made from 35mm slides.

It has been our great honor and pleasure to have worked on the exhibit, "The Concerns of Roman Vishniac." Dr. Vishniac's incredible photographs of the once invisible world of micro-life represent that rarest of creative achievements — the fusion of beauty with great educational value. His contribution to our understanding of the relationship of nature, man and art is without parallel. Examples of this work, included in this issue, will be on exhibit at The Jewish Museum in New York from October 19, 1971 - January 23, 1972.

I strongly believe that much of the growth in the appreciation of photography (both color and black and white) made as a whole this past year has been due, in no small measure, to the strong efforts of The International Fund for Concerned Photography which has produced "The Concerns of Roman Vishniac" as well as the recent W. Eugene Smith retrospective. Our warm thanks are due to the Fund for all its work on behalf of photography.

I am still looking for help to carry our "art" even further. Hopefully I will have the opportunity to report once again next year about the gradual filling of the vacuum.

**KEN LIEBERMAN  
EXECUTIVE V.P.**

**BERKEY K+L 222 EAST 44TH ST., NEW YORK 10017**



## THE CONCERNS OF ROMAN VISHNIAC

### **The Exhibit:**

Photographs of Man:

Photographs of Nature and Science:

"The Vanished World of the Shtetl":

"Roman's Legions":

The world of Eastern Europe's Jewry taken before World War II, 1936-1939

Elements of life, some with high magnification, in color

A slide presentation with narration by Dr. Vishniac

A multi-media presentation showing how Dr. Vishniac makes the invisible visible, produced by Craig Fisher of the Fisher Film Group

**COVER** The eye of a mosquito under 30 times magnification by Dr. Roman Vishniac.

The International Fund for Concerned Photography, Inc., is proud to present portfolios from his first comprehensive exhibit, "The Concerns of Roman Vishniac." The exhibit is being produced at The Jewish Museum in New York from Oct.-Jan. by ICP under partial grants from The New York State Council on the Arts and The Joe and Emily Lowe Foundation. The show will be circulated throughout New York State by ICP.

The International Fund for Concerned Photography, Inc., which is presenting this exhibition, seeks to encourage and assist photographers of all ages and nationalities who are vitally concerned with their world and times. It aims not only to find and help new talent, but also to uncover forgotten archives of photographs and present such work to the public. Established in 1966 in memory of Werner Bischof, Robert Capa and David Seymour—"Chim", who died on photographic missions over a decade ago, the Fund is a non-profit, educational and charitable organization in accordance with Federal and State tax laws. Please address all inquiries to the Fund at 275 Fifth Avenue, New York, N.Y. 10016.

The exhibit was created under the direction of Cornell Capa, who is the Executive Director and Co-founder of the Fund.

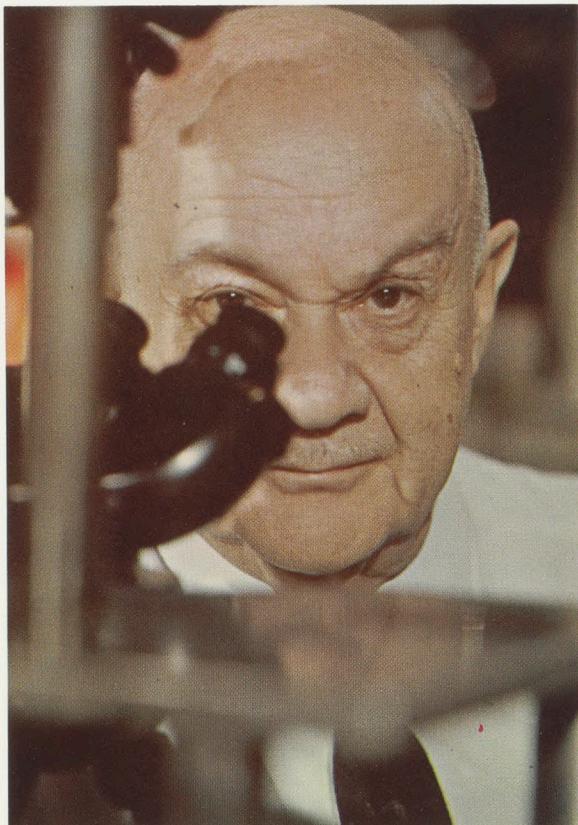
Our grateful acknowledgement to *INFINITY Magazine* for their courtesy and permission to reprint Michael Edelson's article, "The Concerns of Roman Vishniac" and Dr. Vishniac's photographic portfolios, and advertisements, from their October 1971 issue.

All color pages are by courtesy of K+L Custom Services, Inc.

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Dr. Roman Vishniac, ASMP

To those of you who have seen the exhibit, it should be obvious why ICP decided to undertake the production of the first comprehensive exhibit of Vishniac's work. As a man, a humanist, and a photographer, he has so wondrously fulfilled the Lewis Hine definition of what we mean by a 'concerned photographer': "Things to be appreciated . . . and things to be corrected."

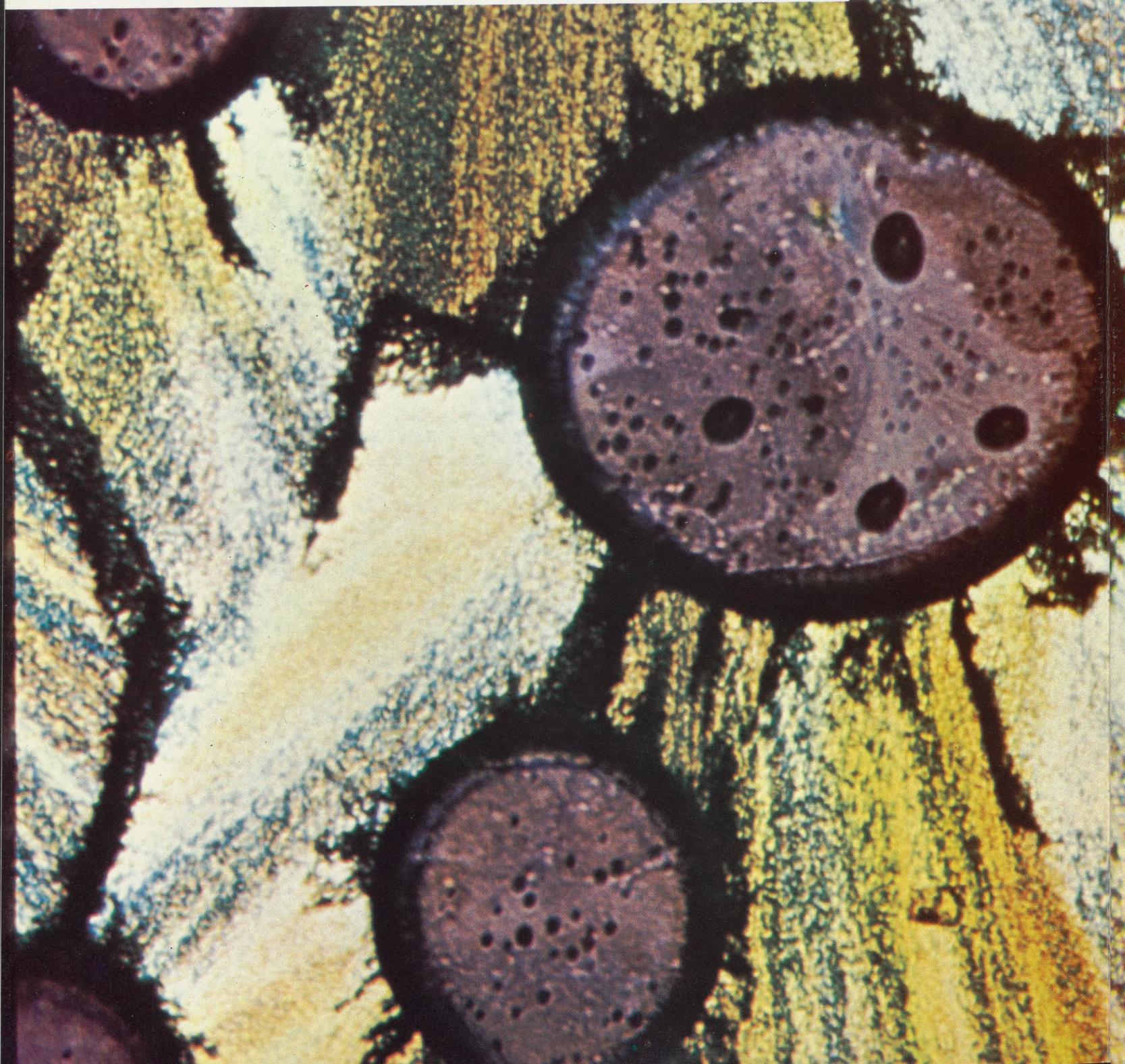
—Cornell Capa, Director of the exhibit

# The Concerns of

Renowned in academic, scientific, and artistic circles, Dr. Roman Vishniac has been a fascinated and compassionate observer of life for most of his 74 years. Out of concern for the Jews in Poland before World War II, he created his now-classic book, "Polish Jews," depicting for all succeeding

generations that unique world destroyed by the holocaust. One of the world's foremost photographers of microscopic life, his contribution to our understanding of the relationship of nature, man and art through his work in still photographs and films is without parallel.

Beta-lipoprotein, associated with cholesterol found in plasma.



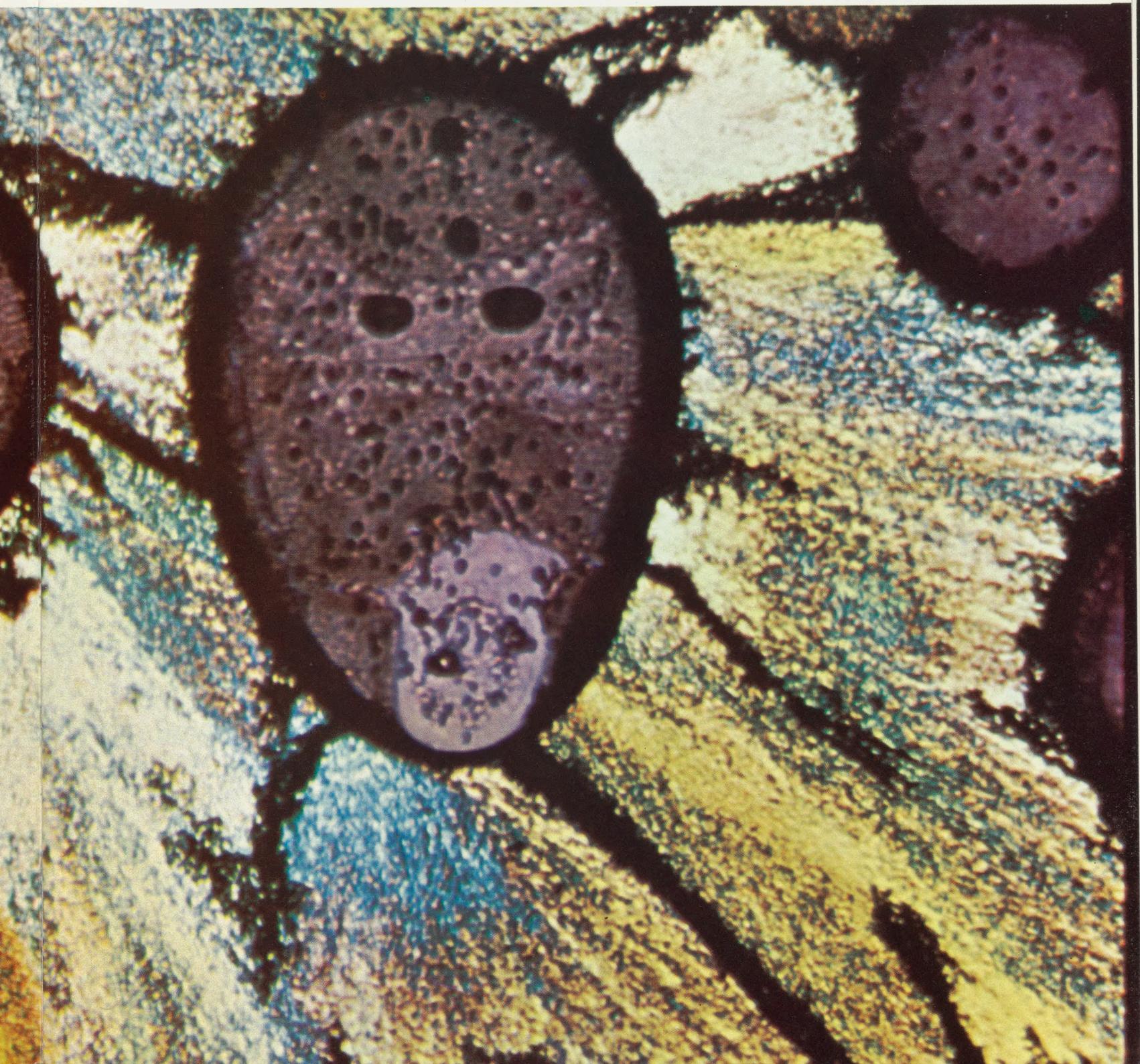
# Roman Vishniac

By Michael Edelson

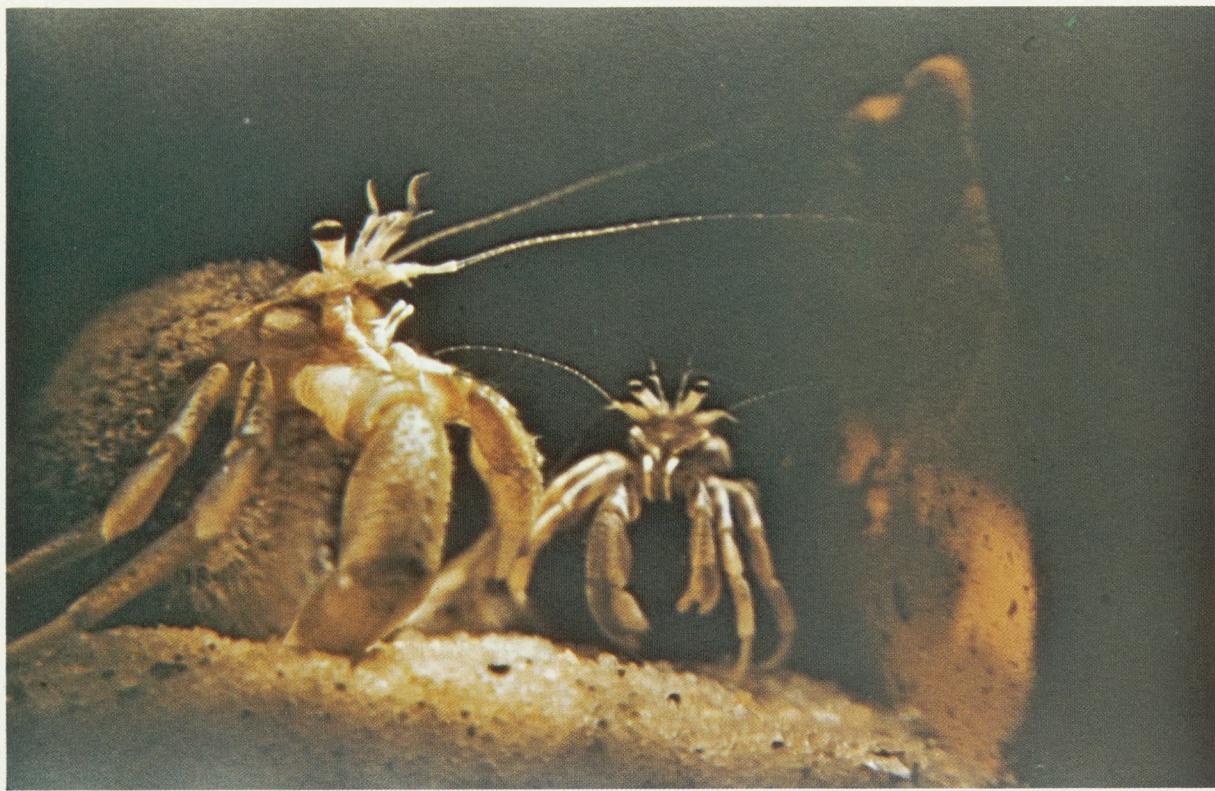
*To see a world in a grain of sand  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand  
And eternity in an hour.*

—“Auguries of Innocence” by William Blake

When confronted with a phenomenon, the Pennsylvania Dutch simply say . . . “It wonders me!” This exclamation of childlike amazement succinctly sums up the relationship of Dr. Roman Vishniac and the many worlds around him: the big ones and the small ones; the  
*(Color portfolio through p. 8; text continued on p. 9)*

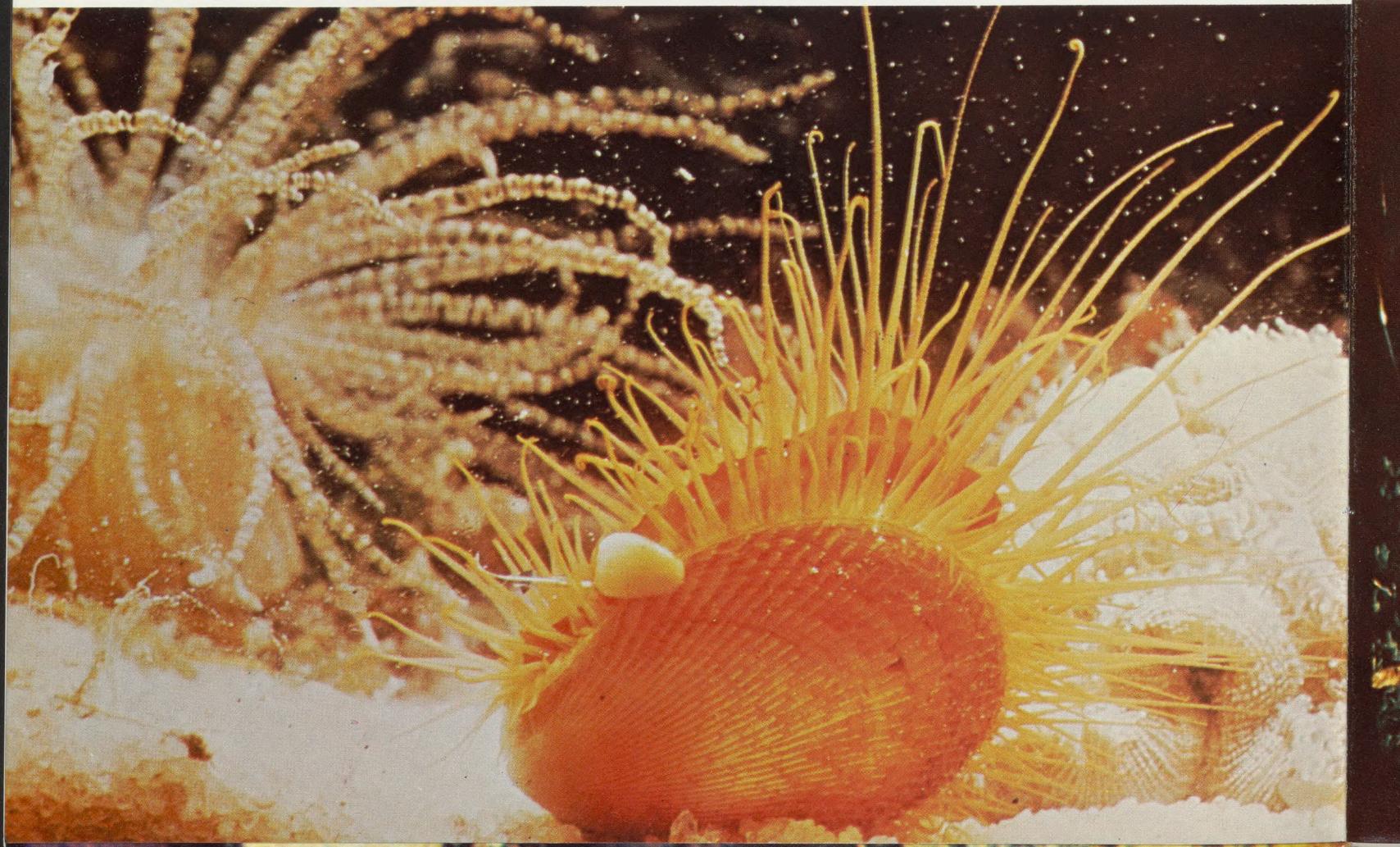


## The Concerns of Roman Vishniac



Hermit crabs

Scallop





Insect in amber, 80-million years old.

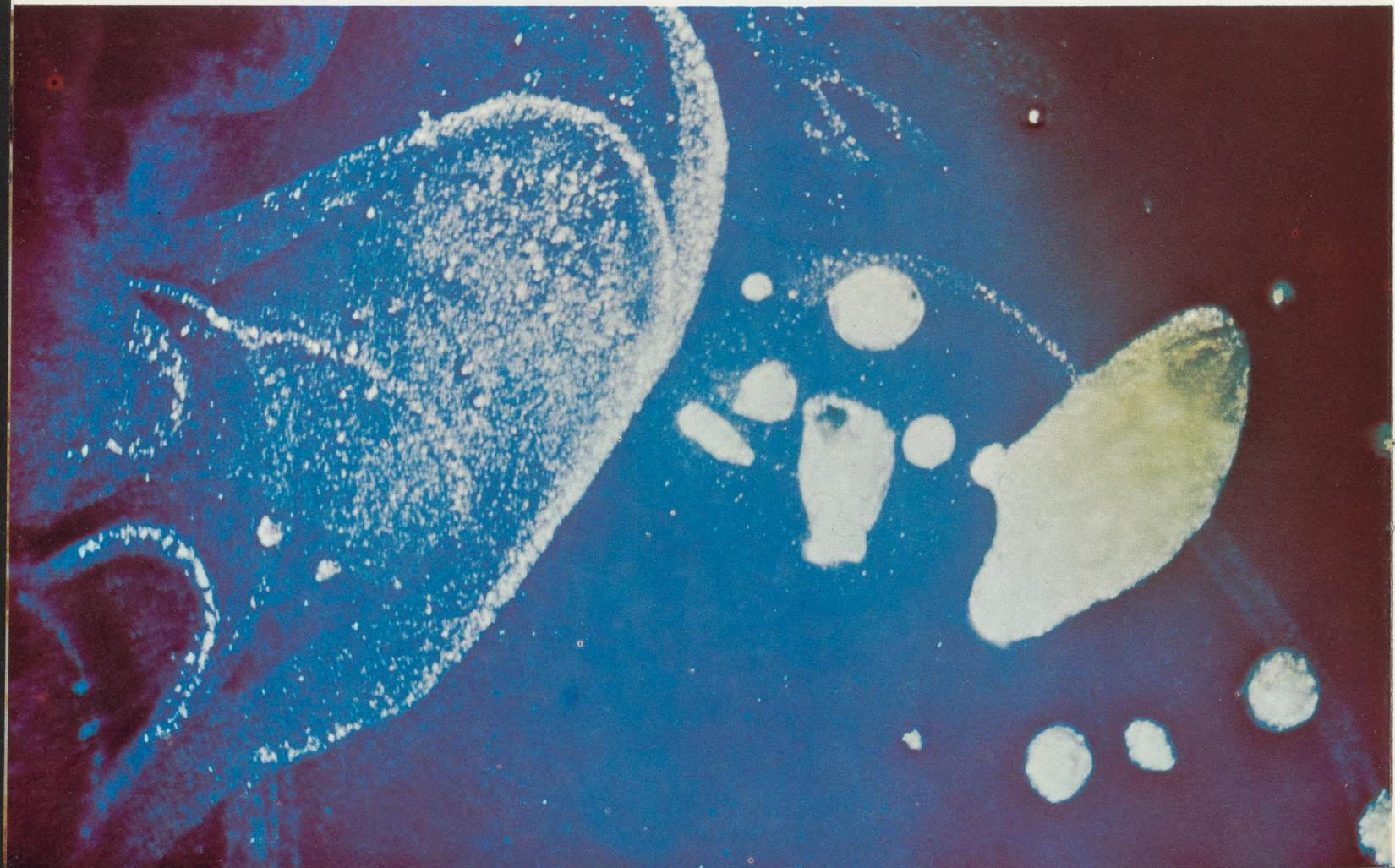
Modern garden fungus and moss.





Fermentation of yeast, 15,000 times magnified as printed here.

From the book, *Building Blocks of Life* by Roman Vishniac, permission of Charles Scribner's Sons.



## The Concerns of Roman Vishniac (*continued*)

pretty ones and the ugly ones; the obvious ones and the deeply hidden ones that only a camera and a lens can uncover for they are invisible to the naked mind and eye of man.

The culmination of a life-time's observations are being presented in an impressive exhibit entitled "The Concerns of Roman Vishniac," now being shown at The Jewish Museum in New York from October 20, 1971—January 2, 1972. It is produced by The International Fund for Concerned Photography, Inc., and has been made possible, in part, by a grant from the New York State Council on the Arts.

Seventy-four years of observation dealing with Man, Nature, and Science have been culled to produce the show: it consists of 100 black-and-white prints, about 60 color prints, a slide presentation on the vanished world of the *shtetl* narrated by Dr. Vishniac, and a multi-media projection especially created for the exhibit by Craig Fisher and John Martin of the Fisher Film Group that shows how Dr. Vishniac makes the invisible world visible.

To attempt a description of the show in the space allotted here would be as foolhardy as a six-page handout on the ideals of the Renaissance, especially since Vishniac is the closest thing I know to the personification of that Age. But how else do you talk about a man who holds degrees in biology, oriental art, zoology, and medicine? A man who has photographed the Polish Jewish ghetto that no longer exists or the digestive system of a simple organism that everyone knows exists only because of his photographs. A man who "borrows" swamp water so as to immortalize its inhabitants; then searches for hours for a similar place in order to return the creatures he has photographed to their "home" atmosphere.

Once asked about taking such pains, his half-serious, half-jest answer was, "If I had returned them to the wrong place, I would have been guilty of disrupting family life, and that is a terrible thing to do... It is no laughing matter." He chides any incredulous souls by asking, "Don't you have a home and family? How would you feel if you were taken from them and carried to a strange land where living conditions were entirely different and where you knew no one? Just because protozoa are so small," he says with humanistic logic, "it does not follow that they have no rights!"

Therein lies the key to understanding the man: he looks upon all living things as something wonderful, equal, and worthy of respectful observation. It is through this observing that we acquire a relatedness to all that

surrounds us—both good and bad. His photographs of DNA or of the Polish Jews in their environment of the ghetto can teach us not only of our world, but also more of ourselves. It is this ever growing awareness of others that enables us to grow greater as human beings. As Doña Anna says in Shaw's *Don Juan in Hell*, "All souls are equal in the sight of the Lord."

And that is exactly what Roman Vishniac is talking to us about—this is *his* concern, another way of saying it should be *our* concern. He tells us through his work that we are only a part, possibly even a small part, of the world that engulfs us. To be in harmony with this universal environment, we have to be put into our proper place. And so, as you walk through the exhibit, you acquire a rare perspective . . . things have a way of falling into their rightful significance, or we into our sort of insignificance. Boeing jumbo jets don't seem all that great when put next to as magnificent an achievement as a single-celled *living* creature.

This approach may be very unsettling to many—the hard-headed laboratoryists and Boeing, to name a few. How can one not marvel at a space walk? Easily, if you are honest. After all, the hermit crab is just as functional, certainly as beautiful, it has been around for a much longer time, and it needed no assist from human engineering.

One gazes at the children's faces of the Polish Jews, haunted by the horrifying reminder that these innocents were eliminated by man's madness to man. Here too, it is impossible to walk on without acquiring a deeper understanding of ourselves. Even tragedy, especially the unnecessary kind, can make us more beautiful as human beings if we are open to the lessons that can be learned.

And that is possibly the greatest key to understanding Roman Vishniac. Above all he is a teacher. Like the learned professor in front of the classroom full of youngsters (us), he wants to share his wealth. Through his images he says to us, "Look at the wonders I have found . . . come and look so you will be beautiful and wonderful too."

(Michael Edelson is Executive Editor of *Popular Photography*)

ULICA  
IZAAKA



## The Concerns of Roman Vishniac

*In 1938, on the eve of World War II, Roman Vishniac traveled from the Baltic Sea to the Carpathian Mountains, photographing the Jewish communities of Eastern Europe. At that time they were only a year distant from catastrophe. The photographs he brought back constitutes the last pictorial record of the life and character of these people.*



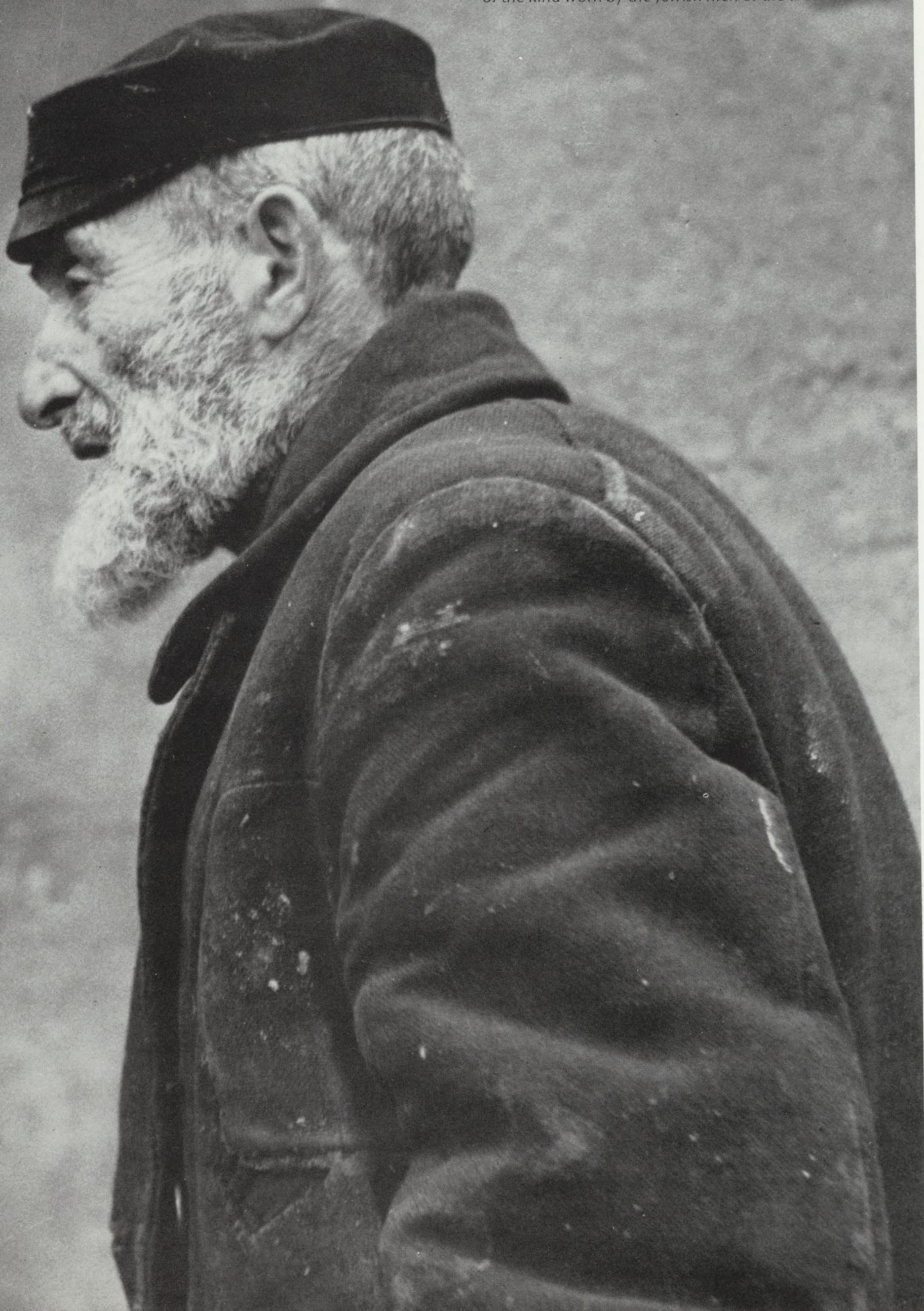
*Boys in a one-room school in the Carpathian-Ukraine.*

◀ *The Street of Izaaka (Isaac), Cracow, Poland, 1938.*



## The Concerns of Roman Vishniac

*On the streets of Warsaw, 1938. The man's hat is typical of the kind worn by the Jewish men of the area.*





## The Concerns of Roman Vishniac



A water carrier in Lublin. The population was dependent upon carriers who sold the water at about two-cents a pail.



The Rabbi of Munkacs (under umbrella in center), descending stairway amongst the pupils of the Yeshiva.

◀ A Warsaw inhabitant watching a youth station as lookout for the approach of the "Narodni Democrats"—street gangs. 1936.

## The Concerns of Roman Vishniac

*The Lublin wife of a burden carrier. The faces of the people reflect the anxiety and apprehension of their daily lives. This woman was 42 years old.*



# More About Vishniac...

By Michael Edelson

A long-time associate of Dr. Vishniac, Michael Edelson acted as editorial consultant to the exhibit.

In the shadow world of 1601, Pierre Charron observed that "The true science and the true study of man is man." This almost describes Roman Vishniac. Almost, that is, because Vishniac has exploded the personal vision of his work to include all of life. For most of his 74 years, Vishniac has delved deeply into such diversified areas as medicine, biology, art, and philosophy; he has found that these man-made classifications are "prejudices" that attempt to sever the gossamer thread of life itself that runs through all that we experience and imagine. To Vishniac, all life poses the forever unanswered fundamental questions to man.

As he said in the introduction to his recently published book, *Building Blocks of Life*\*:

"Life consists of a variety of complex and perplexing phenomena. To describe the processes involved in fertilization, enzyme action, susceptibility and immunity, or growth and evolution is only to deal with separate aspects of the basic question—what is life? After learning the 'hows' man demands knowledge of 'why.' The most baffling questions still remain unanswered. The horizons of the human mind expand more rapidly than the information that can be gained from nature. For every question answered, a hundred new ones arise."

For how many years of hours has Vishniac sat Buddha-like over his microscopes? Probably even he cannot give you an estimate, but no matter. More important, these years of contemplative observation of a world alive with change has shaped his philosophy as surely as did the solitary contemplation of holy men. And today, after all these microscopic bits have fallen into place within his mind, he comes to us very much as Zarathustra came down from the mountain.

"Everything that you think will be wrong in 50 years!" he exclaims, knowing full well that the statement may sound like heresy coming from the mouth of a world-renowned scientist. But he is absolutely right, and after he explains, you wonder why this simple truth remained hidden from you for your whole life.

"All our knowledge is constantly being changed," Vishniac emphasizes. "So as long as the human race exists, we will be wrong. If we know something to be true for 1971, will it be so for 1981?" he asks, and answers, "Certainly not! All," he points out, "is temporary knowledge."

And amid this maelstrom of constant change there lies but one rock of permanence—the idea. And, to Vishniac, the question is the idea. The answer, he feels, is always changing and it never brings you to the final truth be-

cause after some time every answer is wrong again. The correct answer for today will not be the right answer for tomorrow. If it were, it would be the end of mankind.

"If we know all," Vishniac reasons, "humanity can no longer exist because then there is nothing to search for, nothing to look for, nothing to develop."

This questioning began for Roman Vishniac when he was a boy in Tsarist Russia. He crammed his room with his interests: plants, insects, fish, and small animals; the same way he does today in his West Side New York apartment with two additions—a breath-taking art and rare book collection. His first important photograph was taken, according to his reckoning, when he was seven years old. Not unexpectedly, it was a photomicrograph of cockroach's legs that he made by attaching his camera lens to a small microscope.

To both the world and Roman Vishniac, 1914 was a momentous year; he entered Shanyavsky University in Moscow and studied there for six years that were interrupted by solitary confinement in prison, being drafted into three armies—Tsarist, Kerensky, and Soviet—and numerous other adventures. Afterwards, he earned a doctorate in zoology and was appointed to the faculty as assistant professor of biology. During this time he pioneered work in time-lapse cinemicroscopy, and, in 1917, undertook a three-year course in medicine sponsored by the government to relieve the shortage of doctors at the war front. He acquired his degree and then left Russia following two hair-raising escapes from the firing squads of the Tsarists by the February Revolution, and from the Soviets by the lack of necessary incriminating documents that were burnt during the storming of the Winter Palace in October.

Until the outbreak of World War II, he made his home in Berlin where he continued research in endocrinology and studied Oriental Art at the University of Berlin. Even though he qualified for a degree, it was never awarded to him because he was a Jew. Strangely, the University of Berlin has never seen fit to rectify the situation.

While immersed in these activities, Vishniac began an investigation of optics that led him to use serious photography outside of his laboratory resulting in one of his greatest contributions to the world. Living in Berlin, he was painfully aware of Hitler's plans, and, unlike many of his fellow Jews who chose to ignore the magnitude of the impending horror that lay before them, he undertook a four-year program in 1936 to photograph the Jews of Eastern Europe whom Hitler had vowed to eliminate. Even though much of his work was destroyed by

\**Building Blocks of Life*, photographs and text by Roman Vishniac. A Scribner Portfolio in Natural History, Charles Scribner's Sons, New York, 1971.

continued

## MORE ABOUT VISHNIAC...

the holocaust or lost, some of the surviving material was published in a book in 1947 entitled *Polish Jews*.\* It was reissued in 1965.

Following many imprisonments, he escaped to Vichy France where he was placed in a concentration camp for four months as a stateless person. Finally, in 1940, he left Europe for America with his family.

Even in comparison to those dark years in Germany and France, the early years in the United States were also hard. At one time he worked as a photographic printer earning a few cents for each print on a "piece" basis in order to provide for his family. He also turned to freelance portrait photography since he could not work as a photo-journalist; it seems English was not one of the seven languages he spoke at the time. By 1942, he began to achieve some success with his experiments in photomicroscopy and eventually gave up portraiture in 1950. Starting in 1952, for three years in a row, he won the best-of-the-show award at the annual exhibition of the New York chapter of the Biological Photographic Association. From then on, his work grew in reknown.

Lighting is even more important in photomicroscopy than it is in ordinary photography. Vishniac has developed many revolutionary techniques in this area and it appears that his imagination is limitless. As late as September, 1971, he discovered another technique that enables him to record that which was previously invisible. His most famous technique involves the use of polarized light that is called "colorization."

To understand this "colorization" technique, Vishniac explains that "ordinary light is made up of all the colors of the spectrum, and since these cancel each other out, ordinary light appears colorless. Another thing about ordinary light," he goes on, "is that it vibrates in all directions, or planes, at once. Under most circumstances this is a very fortunate thing, for it means that the rays of light are evenly diffused, but when ordinary light is used in sufficient quantity to penetrate the translucent interior of a microscopic organism, it obliterates the detail with its dazzle. Unrestrained light assassinates microscopic structures.

"So we turn to polarized light," Vishniac points out, "that is ordinary light that has been passed through a calcite prism, to make it vibrate in one plane only. It is still colorless, but when it comes in contact with the crystal-like formations of the inner cell structure, it is broken down into its constituent wave paths—all with vibrations in different planes.

"Now," he explains, "I pass these colors through devices that speed up some wave lengths and slow down others, and what happens is that the detail and the color of the image that reaches the eye are greatly intensified."

\**Polish Jews*, by Roman Vishniac, with introductory essay by Abraham Joshua Heschel, Schocken Books Inc., New York, 1965 and 1969. Roman Vishniac presently is working on a book, *The Six Millions*, utilizing 200 of these historic photographs for Holt, Rinehart and Winston, Inc.

The underlying motivation for Vishniac's work in these techniques can be found in his reverence for life. "Everybody must feel the responsibility for oneself and also for others. We should not destroy life in any form," he stresses. In contrast to the accepted usual procedure of observing and photographing dead specimens under the microscope's objective, Vishniac insists that any life form being investigated must be alive and in its free-living state. While he has learned much from work done with dead specimens and the electron microscope due to its significantly greater magnification, he uses this knowledge as an adjunct to his own investigations with live creatures. Vishniac also avoids the use of the cover glass over his specimen slides for the same reason and relies instead on semi-natural conditions using the water-immersion objectives that are submerged into the environment contained within the dish.

This very same reverence for a living specimen under the microscope applies to his photography of another specimen—Man. As his complex microscopic techniques are utilized to capture the world of microbes in a free state, so does he use what he terms "psychological photography" to capture man in a free state.

Technique must provide freedom, he feels, and not bind the artist to arbitrary rules that are temporary truths and fads. "Photography is more fundamental," Vishniac stresses. "I look above and beyond. For me, photography is a philosophy. It is so much more than that which is just usually called photography."

To Vishniac, "there are photographs that are not photographic, and there are paintings that are photographic. Why there is a painter today whose work I saw in Minneapolis recently that, on first seeing the canvas, made me think it was color enlargement. I could see every hair!" he continues, "photographic vision and photographic interpretation means much more than what the camera is doing. It is not important to ask 'Is it done by the camera?' It is both wrong and weakness to analyze photography, and all art for that matter, from the point of view of technique. Instead," he underlines, "we must start from the point of thinking."

This concept of a "thinking" approach was born from Vishniac's involvements into so many diversified fields, and it has culminated in his "thinking" or meaningful approach to all his work, be it a Jew of the shtetl or an amoeba.

Returning to his philosophy that all is ever changing, he includes the medium when discussing art and science. What comes through for him is the idea, the actual communication between the artistic creator and the viewer. To Vishniac, this communication spans centuries so that we can appreciate an ancient art work. We do not concern ourselves with the rules of composition when we look at a Renaissance painting, they are known to but a few, but we do concern ourselves with the fact that the image enables the idea to speak to us.

To Vishniac, these old and new rules are the prejudices of man, "an artificial specialization" that is external.

"If you think we see with our eyes, you are wrong. It is with our brain. We do not hear with our ears, but with our brain; and we believe in God not with our soul, but also our brain." And, to Vishniac, the brain is triggered by the idea that is carried by the image.

According to Vishniac, "There are many photographs by famous photographers that have absolutely no value at all." Because of these "prejudices" and empty rules that we accept all too readily in order to function in society and be accepted by doing the accepted things without thinking, "we do not realize the worthlessness of them and that the emperor has no clothes! What we can appreciate if we are open-minded to it in art and life, is the content behind the surface. What is on the paper and the canvas is not important."

It is not difficult to realize, therefore, that Vishniac's concern for the threatened life of all Jews of Eastern Europe before the war grew out of a desire to communicate and stimulate in the viewer the same response he felt. Unlike his fellow Berliner, photographer Erich Salomon, who felt that he must record the people who made the historic decisions, Vishniac wanted to record a lifestyle that appeared doomed to him.

The very same applies to his photographs of the hidden microscopic world. Through his camera, Vishniac has been able to trigger the same responses in any and every man that he would experience during those many hours in the early morning spent with the microbe world, alone and bent over his microscopes. By looking at his photomicrographs and films, you are there with him, peering over his shoulder. He is one and the same with such a photographer as William Henry Jackson who spent years photographing the West. When Jackson brought his photographs to Washington and showed them to Congress, the images triggered that august body into creating Yosemite National Park. So, too, has Vishniac shown us the riches of an unknown world through his mind-expanding images in order that soul-brains may be enriched.

As he says, "Everything made by human hands looks terrible under magnification—crude, rough, and unsymmetrical. But in nature, every bit of life is lovely. The more magnification that we can use, the more details are brought out, perfectly formed."

It is significant not that Vishniac received the Memorial Award of the American Society of Magazine Photographers in 1956, but that the prize was for "showing mankind the beauty of the world it cannot see."

*Art Selby, NBC*



A multi-media projection which shows Dr. Vishniac making the invisible world visible.



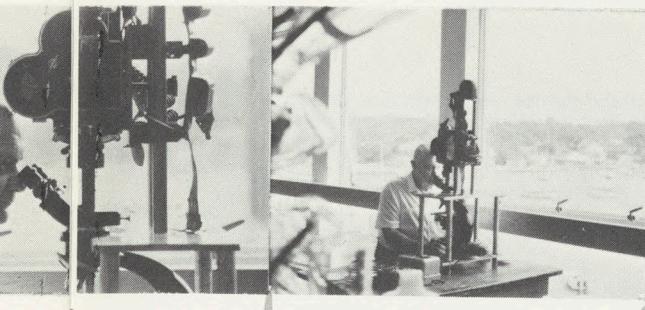
# ROMAN'S

by Craig Fisher

Here marches an army—across the known and unknown world—fighting, mating, reproducing, dying, sometimes ravaging the countryside—living organisms with purpose, force, excitement, power. Yet while these legionnaires have no Caesar or Pompey to command them, they, and we, do have our Pliny, our Tacitus, to chronicle their actions, record their victories and defeats, to probe and ponder and finally decipher their life styles.

Of course Amoeba and Volvox, Fairy Shrimp and Paramecium do not have human attributes. They are not ancient Latin, nor contemporary American, nor are they even elderly Russian. Yet I believe it is not anthropomorphizing to suggest that while these organisms do not reason themselves into a phalanx, they do attack with similar precision and effectiveness. They do not build viaducts or coliseums, yet some of their structures are as artistically pleasing to us today—and as enduring. The study of their lives can be as exciting and dramatic as any Caesar's—and also as remote and difficult to piece together accurately.

The only man I know who has so totally become a



# LEGIONS

part of this alien, timeless world, capturing its excitement and power while delving into its scientific mysteries, is Roman Vishniac. The purpose and the style of this exhibit is to suggest to the viewer the total immersion of Dr. Vishniac into the lives of the army of creatures he sees through his microscopes and through his cameras. By his ability to be a part of his subjects' world, Roman Vishniac produces films of bizarre, arresting beauty. From more than half a century of photographic and microscopic experimentation and from his vast scientific background, he plucks out the very essence of the animals' physiological function and behavioral patterns.

To portray the dynamism of Vishniac's photography—and of the organisms themselves—we have designed a motion picture and slide presentation using 16mm film projectors and 35mm slide projectors, computer controlled, in order to be in frame-for-frame synchronization. In this way we attempt to surround you with Dr. Vishniac's eye for beauty, quest for knowledge, and exuberance for life. Vishniac is the unique coming together of the artist's soaring vision and the scientist's patient expertise...which is the heart and mind—and too the soul—of Roman's legions.



Craig Fisher and his associate, John Martin, who designed and produced "Roman's Legions," are documentary filmmakers. Their productions have won numerous awards including (among others) the N.A.T.A.S. "Emmy," the George Foster Peabody Award, the Writers Guild of America Award, the C.I.N.E. Golden Eagle (eight times), the American Film Festival (nine times, two blue ribbons), and the Silver Oscella, La Biennale Di Venezia.

## THE INTERNATIONAL FUND FOR CONCERNED PHOTOGRAPHY, INC.

Perhaps the best definition of Concerned Photography was given half a century ago by a pioneer documentary photographer, Lewis W. Hine, when he wrote: "There were two things I wanted to do. I wanted to show the things that had to be corrected. I wanted to show the things that had to be appreciated."

The Fund was born out of a respect for the images of the past, anxiety for the photographic direction of the present and concern about the existence of true documentation of the future:

1. To promote and sponsor the use of photography as a medium for revealing the human condition, commenting on the events of our time, and improving understanding among people.
2. To assist photographers, regardless of age or nationality, whose work shows personal commitment, through grants and purchase awards.
3. To rescue from oblivion many notable and historically important photographs, and to present this work to the public through an active program of exhibitions, books, periodicals, film, television and other visual media.
4. To work with existing cultural and academic institutions and collections in order to establish a major resource for the exchange of information on important photographic work and allow greater accessibility of such work to the public.
5. To establish a world-wide network of autonomous, national affiliates of the Fund, each with its own center and national program supported by public-spirited people, who, in turn, are vitally interested in the preservation and creation of the visual documents of their own history and culture.

During its short history, the Fund has produced seven major photographic exhibitions including "The Concerned Photographer," "Eyewitness: Czechoslovakia;" "America in Crisis;" the recent W. Eugene Smith retrospective, "Let Truth Be the Prejudice;" and, currently, "The Concerns of Roman Vishniac."

Since its first presentation in New York City in 1967, "The Concerned Photographer" exhibit has been appreciated by countless viewers in all the principal cities of Japan, at the Smithsonian Institution in Washington, D.C., the Israel Museum in Jerusalem, The Triennale in Milan, Italy and at The Centre Corbusier in Zurich.

Two editions of the exhibit are presently in circulation: one, throughout Europe under the Fund's auspices, and the second, throughout the United States under the aegis of the Smithsonian Institution Traveling Exhibition Service. We are now at work on three major exhibition projects scheduled for production during 1972 and 1973.

In the field of photographic education, the Fund has presented two series of lectures in collaboration with the New York University School of Continuing Education; among the speakers were Ernst Haas, Diane Arbus, Ken Heyman, Paul Fusco, Leonard Freed, Donald McCullin and W. Eugene Smith. A third series is being presented during the Fall, 1971, together with an expanded program of seminar/critiques and master classes by Ruth Bernhard, Arthur Rothstein and Dr. Roman Vishniac. Speakers for this third series include Eliot Porter, Berenice Abbott, Walker Evans and Robert Frank. In addition, the Fund has produced a month-long workshop, "The Concerns of Photography" (in collaboration with The Center of the Eye in Aspen, Colorado) and is just now completing the pilot program for a series of educational film-strips geared to circulation in high schools and colleges (which will be done by Scholastic Magazines. Participants: Bruce Davidson, W. Eugene Smith, Donald McCullin and Cornell Capa).

A new series of books, "The ICP Library of Photographers" is scheduled for publication during 1972 with seven monographs appearing during its first year: Robert Capa, David Seymour—"Chim", Werner Bischof (all in newly reprinted editions of the Fund's original monographs on these photographers), Dan Weiner, Lewis W. Hine, and others in preparation.

Considering the extremely limited number of creative institutions or groups presently engaged in producing and presenting the kinds of visual materials our programs provide, the Fund is fulfilling a most needed and important artistic/educational/social/historic function. Each project serves to assist photographers in a direct way by providing them with the opportunity to work in areas where there is usually no commercial support—work which would otherwise not appear before the viewing public. These projects are supported, in part, by grants from foundations and through individual contributions.

The International Fund for Concerned Photography, Inc., is a non-profit, educational and charitable institution; all contributions are deductible for income, gift or estate tax purposes in accordance with Federal and State tax laws.

### THE CONCERN OF ROMAN VISHNIAC

Director of Exhibit:  
Editorial Associates:

Exhibition Design:

Colour Enlargements:

Black and White enlargements:

"Roman's Legions" multi-screen combined films  
and slide presentation

Produced by:

"The Vanished World of the Shtetl"  
slide presentation narrated by Dr. Vishniac

Produced by:

Technical Production:

Catalogue

Design Consultant and Publisher:

Cornell Capa  
Mrs. Edith Vishniac, Yvonne J. Kalmus  
and Michael Edelson  
Arnold Skolnick  
Berkey K+L Laboratories, New York  
Compo Photocolor, Inc., and Igor Bakht, New York

Craig Fisher and John Martin,  
The Fisher Film Group, Inc., New York

ICP with Sheila Turner and Robert Mack  
Len Spiegel, ASAP Photolab, Inc., New York

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oct. 28—nov. 14

nov. 18—jan. 7

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"THE FAMILY OF MAN"  
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Museum of Modern Art

"THE MAGNIFICENT ENTERPRISE"  
Centennial Exhibit  
Vassar College

"PROFILE OF POVERTY"  
U.S. Office of Economic Opportunity

"PEOPLES OF THE WORLD"  
Nicholas Muray

\* "MY IMPRESSIONS OF THE UNITED STATES" ★ "ACHIEVEMENT IN THE BUILDINGS ART" ★ "CHARLES DARWIN" ★ "LOWER EAST SIDE — PORTAL TO AMERICAN LIFE"

Museum of Natural History ★ Life Magazine

# The Concerns of Dr. Roman Vishniac: Man, Nature and Science

The Jewish Museum & New York City

Compo is honored in having been selected to produce the photographic enlargements dealing with Dr. Roman Vishniac's "Vanished World of the Shtetl." This unique record of Eastern Europe Jewry is a world which only lives on in Dr. Vishniac's poignant photographs.

Compo believes in the power of photographic exhibits to deal with the world and relevant social issues. Compo's involvement in preparing photographic exhibits goes back to the "Family of Man" when its people worked with Captain Edward Steichen on that pioneering exhibit, which illustrated the graphic power of photographs to depict in beautiful images man in his environment.

Compo has also produced other great and distinguished photographic exhibits dealing with various aspects of the "Human Condition"—; "Profile of Poverty" with the U.S. Office of Economic Opportunity, "Lower Eastside—Portal to American Life," for the Jewish Museum, photographer Eric Hartmann's "Our Daily Bread" for Pillsbury Milling Co., "Carl Sandburg," for Hallmark Gallery, "Charles Darwin" for the Museum of Natural History, "Look at America" for Look Magazine, "Memorable Life Photographs," for Life Magazine, "The World through Magnum Photographers' Eye," to mention only some of the major ones.

Compo is proud of its long standing friendship and collaboration with photographer Cornell Capa, the executive director and co-founder of the International Fund For Concerned Photography. Together we have planned and produced traveling exhibits on the late Robert Capa, David Seymour—"Chim" and Vytas Valaitis, all three killed in action as "Witnesses to our Times," the "Concerned Photographer" exhibit at the Riverside Museum, now circulating throughout the United States through the Smithsonian Institution's Traveling Exhibit Service. This year we had a chance to work with the "Fund" on the exhibit for "W. Eugene Smith: Let the Truth be the Prejudice" and now on "The Concerns" of Dr. Roman Vishniac: Man, Nature and Science."

Compo has the most complete and extensive facilities and skills to satisfy the exacting needs of its clients and prospective customers both in black and white and color photography. We offer our services and assistance in the planning and producing of such exhibits.

## COMPO/PHOTOCOLOR

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"OUR DAILY BREAD"  
Pillsbury Milling Co.  
Eric Hartmann, Photographer

"LOWER EAST SIDE — PORTAL TO AMERICAN LIFE"  
Jewish Museum

"CARL SANDBURG" ★ "LOOK AT AMERICA"  
Hallmark Gallery ★ Look Magazine

"THE CONCERNED PHOTOGRAPHER" ★ "THE WORLD"  
Riverside Museum

"VIRGINIA GAZETTE"  
Colonial Williamsburg

"FRANK LLOYD WRIGHT"  
Milan Fair  
United States Information Agency

"THE HEROIC ENCOUNTER"  
Dorothy Norman

"WAR IN FOCUS"  
Robert Capa  
Magnum